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The office of the AMERICAN ART NEWS is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the buying, restoration, framing, cleaning and varnishing of pictures, and to repair art objects, at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

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AMERICAN ART IN EUROPE.

It is a pleasure to publish Mr. Hugo Reisinger's letter to the press which informs us he is inviting a number of American Artists as well as certain well-known collectors of American pictures to send canvases for exhibition in Berlin and Munich, Germany, next Spring.

This confirms the eminent collector's and art lover's promise made last year at the time of the exhibition of modern German pictures, organized by himself and held in New York and Boston, and for which services he was deservedly decorated by the German Emperor, that he would this year arrange an exhibition of American pictures in Germany. We understand that Mr. Reisinger will bear personally the not inconsiderable cost of the coming exhibition as he did that of last year.

We have high hopes of, and for, the Reisinger exhibition of American art in Germany, and we could only wish that it might be held in Vienna, Venice or Florence, London and Paris, after its close in Munich and Berlin.

The art public of Europe knows not American art despite two or three abortive attempts to send representative displays of American pictures across the seas. The Academy of Design made an honest effort to arrange a small but representative exhibit at the Venice Exposition last Summer, but we regret to be obliged to state that this was not successful, and that it was condemned, not alone by foreign art lovers but by the many American art lovers and artists who visited Venice.

The seemingly insurmountable and unavoidable jealousies and prejudices which influence any jury of artists, no matter how well intentioned and honest of purpose on an occasion of this kind, militated against the desired catholic and representative character of the exhibits, and to these were added bad hanging and bad lighting. One of the members of the Academy Jury or Committee of Selection is also said to have injured the effect of the exhibition by violating the rules and insisting upon the inclusion in the exhibit and the hanging—without authority—when he visited Venice last April at the opening of the Exposition—of ten large canvases by an American painter resident in Paris, and who had not been invited to contribute. It is said these large canvases disarranged the hanging plan and injured the effect of the exhibition.

Mr. Reisinger's display will be in a sense a one-man exhibition—in that it will be arranged and shown by an individual and one who has proved himself a broad-minded, liberal and intelligent collector and a warm friend of American art. Free from the prejudices and influences of an Artists' Jury—Mr. Reisinger, we hope and believe—will give to Europe that long desired opportunity of seeing a typically representative exhibit of American pictures.

We illustrate on another page the interesting Montamezzano which Mr. Louis R. Ehrich presented to his Alma Mater, Yale. Montamezzano was the best pupil and follower of Paul Veronese, and in this example, both in composition and in color, reaches the level of his master. The painting makes a fine addition to the famous Jarves collection of Italian masters in the Yale School of Fine Arts.

YERKES COLLECTION SOLD?

Negotiations for the purchase of the Yerkes collections, it is understood, are being carried on by a well-known art firm. The value of the paintings alone, in the Yerkes collection, is placed at more than \$1,000,000. In tapestries, armor, porcelains, furniture and other art objects, it is numbered among the very best of the country.

A private exhibition of Portraits by Wilhelm Funk will be held at the Knoedler Galleries the last two weeks in January.

FINE ARMOR IN AMERICA.

Mr. Guy F. Laking, armorer to his majesty, King Edward VII, has been visiting the Museums and private collections in this city and vicinity, and expresses himself as being both surprised and pleased at what he finds here. Mr. Laking considers the collection of armor in the Metropolitan Museum the finest public collection in the world, because it now contains the finest private collection ever brought out of Europe, that of the Duc de Dino, and that is so excellent because it was put together by the greatest connoisseur of armor that ever lived, Baion de Cresson. Many articles in the collection came from old English houses, and Mr. Laking said that one shield came from Windsor Castle, and was made by Jacob Topf.

Since his visit here three years ago, Mr. Laking found that but few new additions of armor had been made to the collection at the Museum, but the rearrangement of the cases pleased him very much. The collection of Japanese armor he found greatly increased, and truly wonderful. Outside the Imperial Japanese collection he believes that no museum in the world possesses anything approaching the number of interesting Japanese armaments, both armor and weapons, dating as far back as the IXth century, and coming down to the time of the dismemberment of feudalism in Japan.

Mr. Laking spoke in high terms of the progress that the Museum is making, and prophesied that it will soon be the foremost museum in the world, and praised its splendid staff and Mr. Pierpont Morgan's generosity. He also spoke in high terms of the collections of Mr. P. A. B. Widener, of Philadelphia, Frank Macomber, of Boston, Dr. Bashford Dean, Edward Litchfield, and the late Giovanni Morosini. Of the Boston Museum, Mr. Laking said it is the most wonderfully arranged of any he ever saw, having every up-to-date convenience for showing what it contains. He was much pleased with the pictures of the early American School, from 1780 to 1820, though the names of the artists are unknown to the world at large, and admired the sketches from life from which Gilbert Stuart painted his famous portrait of Washington.

As to the much-discussed wax bust, Mr. Laking considers it a "really great work of art," and says that "it certainly ranks in a very high place in the series of statues that we are acquainted with." He has a high regard for Dr. Bode's judgment, and thinks he is nearer right than some of his English critics.

PICTURES TO REMAIN HERE.

The examples of Dutch art that were brought over here by Mr. J. P. Morgan and shown at the Metropolitan Museum for the Hudson-Fulton exhibition are to remain there as a permanent loan. Mr. Morgan so informed the acting director. Three of the canvases were exhibited in the museum previous to the present exhibition, and one was purchased since the exhibition opened. The remaining twelve were brought over from London and Paris especially for it. The list is as follows.

"Landscape with Figures and Cattle," Aelbert Cuyp; "Children Playing Cards" and "Girls with Cat," Dirk Hals; "Michiel de Wael," "Portrait of a Lady," "Heer Bodolphe" and "Vrouw Bodolphe," Frans Hals; "Trevor Landscape" and "Holford Landscape," Meindert Hobbema; "Two Women and Child in Courtyard," Pieter de Hooch; "A Visit to the Nursery," Gabriel Metsu; "Portrait of Himself," "Nicolaes Ruts" and "A Young Painter," Rembrandt; "Cottage Under Trees," Jacob Ruysdael, and "Lady Writing," Johannes Vermeer.

Marchesa Elena Girmaldi

By VAN DYCK

A limited number of halftone proofs of this wonderful masterpiece, exhibited at the Knoedler Galleries, were secured by us. Suitable for framing. An artistic holiday gift. Send 25 cents in silver.

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OBITUARY.

Charles Stewart Smith.

Charles Stewart Smith, noted in the commercial, financial, political, artistic, and social affairs of this city for years, died yesterday of pleurisy at his home, 25 West Forty-seventh Street. Born 77 years ago in Exeter, N. H., he came here as a boy without capital or backing and rose steadily till he headed the dry goods firm of Smith, Hogg & Gardiner.

Mr. Smith was a discriminating collector. His collection included the works of: Messonnier, Diaz, Dupre, Daubigny, De la Croix, Decamps, Detaille, Troyon, Gerome, Domingo, Cavanah, Gleyre, Knause, Rousseau, Bargue, Jules Breton, Defragge, Boldini, Zamacois, Millet, Fourtyn, Corot, Edouard Frere, Leloir, Ziem, De Neuville, Shreyer, Van Marcke, Cazin, and Munkacsy. He has also examples of the work of many well-known American painters.

He had presented to the Metropolitan Museum a valuable collection of Chinese and Japanese porcelains gathered abroad, and some of the pictures.

John Caldwell.

John Caldwell, prominent in business, church and art circles of Pittsburgh, Pa., died from an attack of heart disease on Nov. 23. He was born in the north of Ireland about seventy years ago and was the son of a Presbyterian clergyman. Mr. Caldwell early developed the sturdy character that later brought him to the fore as one of the builders of the greatest manufacturing cities in the world. He had been a resident of Pittsburgh upward of fifty years.

Mr. Caldwell had a world-wide reputation as an art connoisseur and collector of rare books. His collections at his Edgewood home are said to be among the most valuable in existence. He was particularly fond of etchings, and his collection of Whistler's is said to be unequalled. His books have been gathered from all parts of the world and are reputed to be priceless. At his death Mr. Caldwell was chairman of the fine arts committee of the Carnegie Institute trustees.

Cyprien Godebski.

Cyprien Godebski, the sculptor, died in Paris on Nov. 26. He was born at Méry-sur-Cher, France, in 1835. He was educated at the Polish school at Batignolles and in the studio of Joffroy.

Among the works of Cyprien Godebski are the decoration of the Hotel des Invalides at Lemberg, in Galicia; statues of the generals Landon and Lassay, for the arsenal at Vienna; the monument to Moniuszko in the cathedral at Warsaw; a monument commemorative of the Crimean War for the city of Sebastopol, and the monument to Theophile Gautier at the Cemetery du Nord at Paris. Many of his portrait busts and other works have appeared at exhibitions since 1857. He received a medal at Philadelphia for the "Drunken Moujik" and a "Russian Peasant Woman," both in marble. Two of his portrait busts in marble were exhibited at the Salon in 1878.